

Albert Canadien

NWT Archives, Northern Musicians Project, accession number N-2005-014, [item number 1-1](#)

Oct 20, 2003
Yellowknife, NT

MMS - If I could start in the beginning, where you grew up, what years that would have been and how you sort of got introduced to music and to an instrument that way.

AC - I grew up in Fort Providence during the '50s at the residential school and then I went over to Fort Resolution. I asked the Father Superior that I wanted to go to school down south so they sent me to Fort Resolution which is south across the lake... The summer previously I went down south and my first experience, my first train ride, my first bus ride was in the '50s I was about 10 years old and at that time, there was a couple of people that came over to the residential school in Fort Res who played guitar and sang for the gang there. Then when I went to the hostel in Fort Smith, we had a couple of guitars there so although I didn't know how to play anything yet, I tried it anyway. I learned a few chords and I never learned to read music and that's how I started back then. Learned a few chords and then when I came home that one summer I was home they were surveying on the highway so I was home and that one weekend they had a square dance and there was two guys playing guitar and there was a couple of fiddles there and that one guitar player went to dance so I went over and took his place and I just followed the other guy playing guitar, watching his hands, change when he changed and things like that. That's how I learned. Years later I was able to learn. There was more chords besides A,B,C, there was minor chords, the augmented chords and the flats, so I learned that later on. I didn't know anything about that at that time. And that's how I began.

MMS - How old would you have been when you played that first square dance?

AC - I think I was about 14 at the time because I went home for the summer and just being 14 we worked collecting rocks from the highway and the survey stakes and stuff like that. We did that, so...

MMS - That would have been the highway coming up here in 1960 or so?

AC - The other side of the river, they were just surveying this side, I think it was for the right of way for the power, for the phone poles because a couple of years later NT, you know CNT was running telephone lines and I worked in (Fort) Providence at the time when they were trying to bury the cables underneath the water. Then the following spring the ice picked it up

MMS - Just ripped it all out.

AC - and that was it

MMS - That would have been right around 1960?

AC - Yeah, '60, I was here in Akaitcho hall. My first year I think was in 1960 'cause I left here in the spring of '63.

MMS - That was before any roads were coming up this far. Was there a highway from the south up to/.....

AC - No, the highway was here already. They built the highway in '57 or '58 so we were able to go home at Christmas time for 9 bucks from here to Fort Providence on the bus, it was 9 bucks then later on it went to 13 dollars and then the next time I came here with the bus it was 54 bucks or something like that.

MMS - In talking with the other players who were playing here at that time in those years in the late 50's and the early 60's, what kind of music were you listening to and how were you able to get it, on radio, or records or..?

AC - We were really exposed to the music of the day, you know. There was primarily country and some rock with *Elvis Presley* and *Jerry Lee (Lewis)* and the others. There was a lot of one time hits people at the time, like the guy that sang "Your 16, Your Beautiful and Your Mine", *Johnny Burnett* and *The Everly Brothers* were there too. *The Everly Brothers* were a little mix of country and rock. And these were the music we were exposed to up here, you know...

MMS - Were you listening to that over the radio?

AC - No, we got it by record because CBC at the time was primarily classical stuff, you know and middle of the road stuff. There was really not the kind of music we hear from CBC at this time, there was nothing like that because it was primarily middle of the road like *Mantovani* stuff and *Hugo Montenegro*, *Percy Faith*, the orchestra stuff, that is what they had. So, our music was primarily taken from records, 45s and LPs.

MMS - Were you able to buy those here in Yellowknife?"

AC - Yeah, we were. Strangely enough, we got them from the Bay and also from the other little store. There was a little jewelry store up here that was run by old man (?) *Pollock*, I think. That store there and I don't know where else but we got our stuff from there.

MMS - You were able to get the music of the day, he was carrying the current popular music of the day there.

AC - There was no music sheets so we just learned the words from the record itself or we wrote them down. That's how we learned it, and then you learn the melody from, that's how you learn to play by ear. The majority of people I knew didn't read music they just played by ear.

MMS - So after your experience playing the first time at that square dance when you were 14 and stuff, did you go on to play in other bands? Did you join a band or start a band?

AC - No we had a group at Akaitcho Hall. Our supervisor there gathered a bunch of students who played guitar, violin, piano and drums. So we had a group there that consisted of all kinds of people. It was about 10 or 12 of us and it was about 5 or 6 of us that played at Akaitcho Hall dances on weekends sometimes. And we even made a trip to Hay River, I remember one time, it was in April we went. Even then I don't think any of us had written any music it was just sort of banded together and just play. It all depends on who signed and who was playing what. There was a lot of instrumental hits back then with *Duane Eddy* and some *Les Paul* stuff and *Chet Atkins* and things like that but the ones that were danceable like the guitar, you know that boogie, whatever they call that, everybody played that so there was a lot of instrumentals and there was some fiddle music that those guys played. And so I was with them, I played in that group.

MMS - Do you remember the names of any of the people that you played with at that time?

AC - The two that I remember was *Brian North*. *Brian North* was my roommate. *Bill Elliot*, *Dan McDonald*, *Alfred Lockhart*, *Tiny*. We called him *Tiny*, *Leo Thomas*, he was tall at the time. He used to be chief at West Point. He was a tall guy so we called him *Tiny*. And I don't know who else was there but these are the people I remember.

MMS - You were at Akaitcho Hall for about 3 years?

AC - Yes

MMS - So, like, doing a lot of playing or like you say, just on weekends, were you rehearsing?

AC - Just on weekends and whenever. It was nothing really planned. Nobody pursued anything professionally. Some people like *Gordon Villebrun*, I think his last name was *Villebrun* but he was one of our singers. No, *Gordon Cardinal*, I think was his name. The other one I'm thinking about *Henry Villebrun* but Henry didn't play. He was one of the singers and once in a while he'd learn new songs and we would all get together just to learn the chords and things like that.

MMS - Just learn them off the 45's you were picking up at the stores?

AC - Yeah, and nobody played, really played any lead. Some they tried to play lead, it just fits in with the chords that they did, that was it. Similar to what *Buddy Holly* does. There's three of them and he plays lead and rhythm at the same time, something like that.

MMS - So, there wasn't a lead player, per say, when you were playing at that time you were more of a rhythm player or did you sort of step into playing lead guitar at a certain point?

AC - No, I did primarily rhythm. It was only later on, you tended to throw something in there. Like, if there was space, in between notes, there's a beat. There's maybe 2 or 3 beats there

before you get into the song again, so you fill in that space.

MMS - Just with whatever chords you are playing.....

AC - Yeah, I don't know what you call that. I don't know music, we just referred to it as space.

MMS - Yeah, that's a good name for it for sure. So, you were listening to the guitar instrumental music and you mentioned some names and stuff like that. I was just going to ask you what kind of guitar players you listened to?

AC - We listened to the players of the day, like *Chet Atkins*, some *Les Paul* and then there was *The Ventures* and *Duane Eddy* with his *Rebel Rousers* or whatever they call it. And then there was the sullen type, like the two Indians from South America, called *Los Indios Tabajaras*. They came up with a hit called "Maria Elena", its real nice easy listening stuff.

MMS - Like a ballad.

AC - Yeah, It's not really classical. It was guitar instrumentals.

MMS - That seemed to be a thing that was really big at the time, I don't want to say that it died out but I think it's probably still happening.

AC - Like *Johnny and the Hurricanes*. Years later, I met *Johnny and the Hurricanes* when we were playing in Madison, Wisconsin. We were jamming with him on stage on a Sunday afternoon, I remember that. And here when I was in high school we used to dance to their music, like "Red River Rock" or, I think it was "Red River Rock" that they did and the others that they did. And I never dreamed that I would be in a position like that but I met them.

MMS - It just seems like the guitar instrumentals at that time, it was really big and maybe sort of helped Rock and roll get on its feet. You got some of those early, really good guitar pickers and stuff, the names that you mentioned and then the guitar instrumental sort of, it hasn't sort of resurfaced.

AC - At the time, the thinking I think among a lot of people was that you play guitar, you played lead like one instrumental. You didn't sing. It was only later on like when *Buddy Holly* and those guys came, they played lead and they sang, like *Ritchie Valens* and those guys did that. That's when it came around.

MMS - Sort of evolved that way.

AC - The other was that, like originally *Elvis*, it didn't seem like he played guitar. He just sang and there was a backup group and that was it. Only later on we saw him with guitars and stuff like that. But I think that was just the thinking of the day at that time. And that evolved like I said with *Buddy Holly* and the gang. At the time too, folk was..... *The Champs* was an instrumental group and there was *Tom Dooley* there. *The Highwaymen*, *The Four Freshman*,

they sang “Greenfields”, beautiful song and *The Kingston Trio* and those others at the time. It was not really rock but it was kind of folkish, ballads and stuff like that. So that also evolved.

MMS - And you were getting that stuff up here too as well in the record store?

AC - Yeah, they played a lot of that middle of the road, the CBC here too. Like *The Kingston Trio*, the folkish people.

MMS - Did you guys ever try and pick up broadcasts from outside CBC or anything like that?

AC - It was pretty hard to pick up anything like that up here. But back home in Fort Providence we used to pick up Peace River or Edmonton, I forget which station, we used to pick up. It was fairly clear some days in the winter. But here, a lot of static, you’d pick up the station and you’d listen to it for a couple of minutes and then it sort of fades away. Too much rocks I think around here, I don’t know.

MMS - So when you were at Akaitcho Hall and doing most of your early, early playing was at Akaitcho Hall. They had the instruments there?

AC - Yeah it was available there.

MMS - Acoustic guitars, electric guitars?

AC - Acoustic and Electric. We had a couple of them upstairs in the common room too. They’re sitting there so people would just come up and pick on it for a while, that was it. The equipment belonged to everybody as such, so people played whenever they can, whoever wanted to play played, it was there.

MMS - A set of drums and all the rest of that stuff?

AC - Yeah.

MMS - You were playing when you were at Akaitcho Hall, playing for mostly the school things, you did a trip to Hay River and stuff. So when you graduated from school, Akaitcho Hall and moved away, did you keep playing with those guys or...

AC - No

MMS - what kind of musical situations or gigs came up for you after you left there?

AC - Later on, nothing really came up. I was in summer job camps where somebody would have a guitar or something like that so we played. At the camp where I was at in Norman Wells, the bunk houses there, we had one guy that had a guitar there but he sang primarily folkish songs, “Tom Dooley”, “Waltzing Matilda”, things like that. Something that was a sing along type of thing. Everybody sat around and this was on weekends when there was no dances. Later on they

had weekend dances and then they had weekend movies for people working in Norman Wells at the camp. Then, later on *Henry Rivett* came in from Inuvik. He played a violin, so he was good, he played violin and we just chorded for him and things like that. And then at another camp where I was at, the work camp, on the Simpson highway there, when they were surveying the Simpson highway, before there was a highway. We were in the bush there, one of the guys there had a guitar in the camp. It was kind of a small guitar, not a regular size but smaller, we played that. Similar to what any guitar would.

MMS - At that time, like you say you were working camp jobs, you were working up in Norman Wells you're working on the road going up to Fort Simpson. At the end of the day, you would just sort of be playing those folk songs or for fiddle dances or for square dances. In that time and in those earlier years did you ever get to see any other bands? Like, were there any traveling bands coming through town that you got to see? Were there other bands that were together up here that you got a chance to see?

AC - No, back then I don't think there was anything like that other than this Evangelist type, what do you call them, holy rollers, singing gospel music, they'd go in from....with the boats, uh.. And then they'd played guitar and sing and then after they finish they would spread a canvas on the ground and then they'd have religious pictures and combs, brushes and things that they sell. So everybody is standing around looking. That's one way of attracting a crowd.

MMS - Getting people around, that way. So you never got to see, say, *Angus Beaulieu* or any of those other people sort of playing?

AC - At the time no. It was only after I came back in the later part of the '70s that there was organized..... I was away for about 5 years or so. And when I came back, I went to work for the government at the print shop and they were trying to organize a staff dance, its Christmas time and there was no band. So one of my supervisors played drums and the other guy I worked with at the print shop played lead. And then we found another Bass player, I forget who it was. So we practiced for about 2 or 3 weeks before the Christmas thing and I sang and I played rhythm and then we played the Christmas dance staff party. It turned out really good because there was really nothing organized like that and there was people that played at the Gold Range but it was primarily just local people that brought a guitar in there and sang and played fiddle and stuff like that. But there was really nothing like that organized so I think we started and then after that we got involved in weekend dances. And then later on, *Herbie (Lafferty)* and *George Mandeville* and *Mathew Lafferty* and those guys, they had their own band, like Native Cousins, they showed up too. We did that, we never played at the Gold Range or anything like that we just played at the parties and functions and things like that. And then, I remember *Jake Ootes* was our sort of manager like. He was friends with *Gordon Day*, the guy who played lead. So he was with us for the duration we were there. Later on I moved, I went down to Providence, moved to another government job in Providence, more or less transferred to local government. So I worked in Providence and in Providence they had *Ernie Constant* was there and his brothers and *Johnny (Landry)* and they played at the local bar there on the weekend sometimes. And then because of his job *Ernie* moved here, so when he moved away I played with the guys there and I sort of filled in his spot and away we went and we played at the Mackenzie days and special

events in the community and at the bar and we went and played in Hay River, Enterprise, (Fort) Liard, (Fort) Simpson, just the area we played, just the three of us. That was on weekends.

MMS - So that was in the late '70s you were doing that?

AC- Yeah.

MMS - What kind of music were you playing then? Was it the same thing you were playing before? Like fiddle music

AC - We didn't have a fiddle, we usually invited somebody like if we were playing in (Fort) Liard, we would ask that they find a fiddle player for us. So, whoever was in (Fort) Liard would come play with us for about an hour, while they're doing...during the dance so people had fiddle music.

MMS - And their own person, that way. That's a good idea for sure

AC - And also just to give that person a little bit of exposure, get them interested in playing something, so we did that. Our music was primarily a mixture of rock, country and ballads sort of a thing. Previous to that I played in a band, we lived down in the states.

MMS - I was going to backtrack, I wanted to carry it up to that time. So, you were out of high school and you were working the summer camps, how did the opportunity to go down south and play...?

AC - Well, I was going to Alberta College. At the time I didn't know you were supposed to register to go to college and things like that. But old man *Norman, (Burgess)* I forget his last name, he was the placement officer for northern students in Edmonton and I thought I would get a hold of him and he would put me through to Alberta College. So I went, I got on a bus, at the time, bus fare in '64 to Edmonton was 54 bucks from Fort Providence, or 52, whatever and one way, eh? So I went. And when I got there I got a hold of my cousin, *Leon*. He was supervising at the Indian residential school at St. Albert. So I asked if I could stay with him for a while, a couple of days. So I got a hold of *Norm*, his wife *Agnes* lived here for a few years, I remember him after he passed away. She came back. But anyway, he said I had to register during the summer to get accepted into...because the way it is now the classes are gonna start, kinda late and the only way I could get in is probably in January. So I went back over there and the head supervisor at the Indian residential school was...he used to supervise here, *John Radcliffe*. He was the one that got us started in the band. And he was there and he had this, four other boys there. Who played sort of played in sort of a band, the Indian boys like. And they were from northern BC, *Jack (Wolf)* was from Aiyansh. The other two brothers, Clifford boys, *Vince and Barry (Clifford)* came from Kitwanga. The drummer came from Kitwancool and they were at residential school. They used to be trained in from there. They sent them all the way to Alberta so nobody ran away. So they were there at residential school and they had this little band going playing so I listened to them and one day they were playing in the, what we called the chapel. It was like a gym, a chapel that was turned into a gym. They were practicing in there and I was

sitting there and listening to them. Finally one of the guys and come up here and sing a song for us. So I went and sang with them, it was good. They asked me if I played guitar, I said yeah. And so, when the lead guitar came up to sing, I used to play the rhythm guitar and then I learned some chords on the bass I found out the bass guitar was similar to the first four strings on a guitar., So it was easy enough to find where the chords were playing bass. Whoever sang, I used to take his place. So kind of a jack of all trades, except for the drums, I wasn't really good on the drums but enough to keep a beat. That all you need I guess. We played around Edmonton, you know, went to Lloydminster, we played at Vegreville, Wainwright, and...

MMS - Did you play on the reservations down there?

AC - No, just mostly community halls, whoever....

MMS - Mostly for Native people though?

AC - No, who ever happened to have a special event we played there. It was just like a fair, like you know that place outside Edmonton, on the south of Edmonton there, we played around there, did that, collected money. And we found out that as a group we had to belong to the musicians union. So I think it was local 308 or 304, whatever it was, in Edmonton, we signed up with them. And so from there and then once you sign up with the musicians union, you need a booking agent, somebody that books you around so. After that we met a guy, he said he was from Milwaukee or someplace and he needed X number of dollars to get us going. We were going to meet him in Toronto. I think it was 7 grand that he needed to get us started. So we gave him the money and then we took off to Toronto, we got to Toronto and there was no Larry, Larry, he was gone. Nobody knew him. And in order for us to play around Toronto we needed to get into the musicians union there too so we stayed at a place called the "Casaloma Motel" down on Lakeshore Drive, I remember living on dough nuts for a week there. That was a good start. (laughter) And then finally we got a job after being there for a week finally got a job up in Pembroke, outside Pembroke called "Chateau Hotel" It was on an island where the lumberjacks and the army boys from Pembroke used to come around. We played there for 2 weeks, over Christmas. I think it was 400 bucks a week, we stayed at the hotel there, got our meals and after that we got a gig in Sioux St. Marie on the American side at the "Delmar Hotel". So we went over there, went to the American side, we were there for New Years. It was sort of a sad location for us because New Years day everybody was homesick wondering what people were doing at home. The boys were talking about people going from house to house, visiting, you know. And I used to tell them that back home, people used to go out at midnight and shoot off rifles. That was a sad time for us, our first time away from home so far away. For me it wasn't that bad because I went to residential school myself too, those boys did too. From there we made our way to Milwaukee and the address we were given we looked for the place, it was a parking lot. Nobody knew *Larry Bartelli*. So, we lost out on 7 grand, I think that's the money they gave him.

MMS - 7 grand in 1964, you're talkin' '64, '65 that's a lot of money back then, holy smokes!

AC - So anyway, we got there and the booking agent, we got a booking agent in Milwaukee and

he said he'll give us a circuit. So we started out in Sheboygan, Wisconsin. From Sheboygan we made our way to Madison, Wisconsin, Lacrosse, Cedar Rapids and on over to down south, like that. Indianapolis, Peoria, Illinois, Indianapolis, Fort Wayne, South Bend, Indiana back to Chicago. We had a circuit like that. We played two weeks here, one week there, like that. And finally after a year of doing that, we weren't going anywhere, we weren't going to other places like the guy told us. So one day we were in, I think we were in Milwaukee, we were playing at a place called "The Paladium" and one of the booking agents from *William Morris Agency*, *Bob Taylor* was his name. He came over to see us and our manager, the supervisor from Akaitcho Hall here, he became our manager, he traveled with us,

MMS - This is *John Radcliffe*?

AC - Yeah. He spoke to him, told him about our situation and what happened to us and things like that. So, *William Morris* bought out our contract to the booking agent in Milwaukee so they took us. So we were able to go all over the place. We ended up from LA to Boston, we played in Boston too. Boston and Springfield, Mass., Providence, Rhode Island and things like that. We ended up on TV "To Tell the Truth" and then we were going to *Ed Sullivan* or something and then there was a strike. I think it was CBS, whoever was doing the *Ed Sullivan* show, there was a strike. So we never got a chance to get there. And then later on we did, we were opening act for the *Beach Boys*. We traveled with them around the Mid-West. We started off in Milwaukee and then Madison, Wisconsin down over Peoria, South Bend, Indiana and Notre Dame College, lots of students. Fort Wayne was also a college town and there was another place in Indianapolis, there was another one too, I forgot the name. But anyway it was sort of a circuit we did with the "*Beach Boys*".

MMS - At what point in the "*Beach Boys*" rise to fame or whatever, was that in their early days, were they just catching on?

AC - They were already there. "Barbara Ann" was there I think. And we played in Madison Square Garden. You were in the place where you used to listen to hockey games, when we were in Fort Smith, eh? As a kid in Fort Smith and we used to listen to hockey games, me and *Robert Beaulieu* and those guys, we used to listen to radio hockey games coming out of Madison Square Gardens. And here we were on a revolving stage, whole bunch of people in there, I don't know how many thousands. Then the next place we went to was Boston Gardens, about 20,000 kids in there yelling away and here we also listened to hockey games coming out of there and here we were in there. It gives you a sense of awe and you never in your life dreamed of being in a place like that, you know. In Madison when we were there playing on weekends, like, Mondays, we had Sunday and Mondays off so Monday nights we went to the other clubs there was a place called "The Gun Club" and there was a group there called "*The Buckingham's*" we watched them, we watched and they were pretty good. Once in a while they would let us come over and we would jam with them, things like that. Then we went away to our Eastern tour, like, we went to our usual route. We stopped at South Bend, Indiana make our way to Fort Erie and then on down to Boston finally to Providence, Rhode Island. We were gone for about 4 months and on the way back, we heard a new group, "*The Buckingham's*" on the radio, you know. Later on when we came back, our booking agent told us that the "Ashland Oil Company" wanted us to do

a tour for them, Christmas time through Kentucky, from Louisville to Ashland in that Kentucky area. So we did that. Then we had Indian regalia, you know, buckskins, white buckskin outfits and head gear, the bonnets and those kids, like the Ashland Oil Company brought the whole family the working company in Ashland for a Christmas party and we went up there and those kids were just awed of what we did. Nobody paid attention to Santa Clause, he was sitting way over there and all the kids were crowded around us. So, we did that, that was a special tour that we did for "Ashland Oil Company" So we did that for them in December, a little Christmas tour of where their employees were and in the back end of Kentucky, I say the back end I mean, in the bush type of thing. We stopped for gas and it was really hard, you know, trying to understand what the people were saying. Their accent was, oh boy. So you had to ask them to repeat themselves.

MMS - OK, Stop. I want to try to get a snapshot of you guys, were you writing your own songs by then or were you doing covers of other bands?

AC - We wrote some of our own stuff. I had a one of those note book type of things where I used to scribble something that somebody says. Like in Kentucky there was one guy that they were staying there, this trucker was talking about backing up, you know, backing up into a fence, he was talking about that but nothing happened. But he said something, he says, I shouldn't have done what I did, so I wrote that down and then we made a song out of that. And then there was the other ones that we did, I got a couple of 45's hanging on my wall in (Fort) Providence, in my house.

MMS - So, I was going to ask you got in and recorded those. Did *William Morris Agency* help you with that or did you have to do that on your own?

AC - Well, *William Morris Agency* just sort of pointed us to the recording people. Like in Lake Geneva just someplace in outside Chicago someplace. I think it was in southern Illinois but it was called Lake Geneva, there's a little place there where it's out of the way where you spend about 4 or 5 days there.. You're recording 2 songs and you do a little bit and they say OK you take break and then the next day you listen to it maybe you should try something in the middle this way so you do it again, you know. And then you're gone, you'd go fishing and then in the evening you come back, you listen but you don't want to do anything so you just let it be eventually after 5 days, then it's done. But when it came out, they had other things in there...

MMS - So they put some other stuff in after you guys had recorded it?

AC - Yeah, like another like another, like a little jingle in there someplace. A little jingle I mean by that is a little guitar lick in a high pitch. You pick it up you can hear it but they did that, just fix it up. They asked us to do a couple of tours across Canada. So we went with *Wayne Newton* to London, West Ontario Fair or whatever they call it, the London Fair, in London, Ontario. So we were there and we did it with *Wayne Newton*. At the time he was hot with "Danke Schoen" and he told us that he had some native blood in his family, at the time. He said if we ever needed anything or want his help to call him. But at that time, he was in no position to help anybody. He was just starting out too. It was only later on, he got into Vegas, stuff like that, after we were

all done.

MMS - So, still just trying to get a snapshot here. You guys, you were doing some of your own tunes and other covers as well, opening up for "*The Beach Boys*" and stuff like that, you guys were dressed up in traditional outfits?

AC - We did that when we had a show time. We did shows, we played in bars but we also played in country clubs and stuff like that where we did stage shows where we came on with regalia. We changed clothes about twice, 2 or 3 times during the evening show. That's what we did. Other than that when we played in the bars we were all dressed the same, like silkish, satinish color, you know, ribbon shirts like they call them. I call them Apache shirts because they go over. We had our hair long, sometimes in braids and bands and things like that.

MMS - So you got your stage outfits were from down there, from the native people and stuff like that? I guess I....

AC - It's the only way, otherwise you don't, nobody really recognizes you as such. Like when we were in LA, people thought we were there making a movie. They said, "you guys making movies?" The group was called *Chieftones* Canada's Indian band, all Indian band. And then after a while we got to speak in our own language, like when we started the show. Like if I came to sing we'd tell them my name is Albert Canadian, I'm from up here, I would just speak to them in Slavey and then we'd start our playing. The boys I had talked in Gitsan and Nisgaa, they spoke these languages from northern BC, that's what they spoke. They introduced themselves in their own language so that people understood that we were for real. We were like Coca Cola, we were the real things. Like I said people thought we were there making movies. And then we had family shows that we did on Sundays too depending on where we were at. Because we didn't drink in public, like our managers said, you guys want to drink do it in the hotel room, out of sight. So when people ask us, "let me buy you a drink, it was just pop, you know, 7Up or Pepsi whatever. That gave them the appearance of a bunch of clean cut guys and we also watched our language too around people. So we gave that impression it was really good because we attracted a family crowd too. On Sundays we had family shows and people brought in their kids. We set aside the time, like a half hour or so during the show just to meet the kids. They'd all come over and they'd talk to us and they would come over and they would feel your jacket and stuff like that you know. And we had pictures taken.

MMS - For you to be in that situation but also for that audience be exposed to you which brings me to ask you this question I've wanted to ask for the last 5 minutes. I mean at that time the states, they were dealing with racism with their black people and stuff like that. How were you treated as native people?

AC - It was OK because, like in Kentucky when we were there, we were in one of the places we played at. There was a couple of people there, said we were native people from Canada. They said, don't mind native people but we got no time for black people. Said they are all lazy and they're dirty and no time for them. We didn't say anything, like, our lead guitarist just said well, we're not white, we're Indian people. And we're not black either. That's what that guy says

“But you’re not black”

MMS - So this is in the deep south, in Kentucky?

AC - Yeah, so we, we met places like that. At one place where we played in Boston there, we used to play in a place called Albert’s Villa, an Italian place. Then we moved to another place. A couple of months later or so we came back on another tour, we played in a different place. And they sent some people over and they started creating fights in there. And then this big battle going on in there, we made our way to the back door. Later on we were all back there in this big utility van, the guy told us to get in. Didn’t know who they were, we went in there, the manager got in there with us and we took off. Took us to a motel and we waited there. Then our manager took off, we never got a room in the hotel but they had rooms there for us and we went in there. And then we came back and the manager said I don’t think we’re going to be bothered again. When we were in Albert’s Villa, there was a couple of guys who came around all the time. They gave a card to the manager saying you guys need anything give us a call we’ll help you out. So that’s what he did, called them. And I don’t know what happened but we were never bothered again.

MMS - Between ‘64 and ‘69, is that when you were playing there? When you were out traveling around, rock and roll was just sort of exploding, what was your impression of *The Beatles* when they hit? Like, you were down there when they came through in ‘64 and ‘65.

AC - “64, we were in Edmonton, we used to do those songs. “Close Your Eyes and I’ll Kiss You” We did these songs, “Is There Anything That You Want” things like that, those songs they came up with, we did those.

MMS - OK, so that was happening you were doing those in (Fort) Providence before you even left up here?

AC - No, I’ve never heard *The Beatles* here except maybe I heard once or twice. I didn’t hear them continuously like I did from the radio stations in Edmonton. What’s his name, *Gene Pitney*, he was big there too and things like that. We did some of the songs there, some of the songs of the day. We arranged them to the equipment that we got. So that’s what we did, we played all the songs. Eventually after about a couple of years we included our own songs. I remember when we were playing in the Cedar Rapids, we played in the club there, in a bar. Somebody says, “you guys know any country?” The only country I remember was *Hank Williams*, you know, “Your Cheatin’ Heart” and things like that. So, we did some of that and then when we came back to the hotel, we found a country station and recorded some of the stuff off the country station, learned them so we did some of that country stuff in the places like Cedar Rapids where heavy country there so we did that. And even up in Minneapolis, St. Paul, that area too, they wanted to hear country.

MMS - They liked their country music there.

AC - We heard *Charlie Pride*, I think “The Easy Part’s Over”, you know? That one there. But

never did that one there but we did the other ones, the other songs but at the time, I think everything was still on one chart. Country and rock was all one, there was no distinction. Only later on, they categorized things like the blues, rock and country.

MMS - The only reason I ask you about *The Beatles* because different players that I talk to, talk about how much that changed things for them. They had come up playing, they were playing in Jazz bands in Montreal or they were playing in big bands and different professional working musicians and then *The Beatles* came and everything started to change. And they're actually quite bitter about it because if there was a start of a music industry. This is my perception of it that that was probably the start, that band came over, they made so much money and then all of a sudden it turned this big money thing as opposed to what it was before was the kind of gigs you are talking about and all these other working musicians, that's the only reason I ask about that. You're playing the music of the day and you're doing the covers but you see some things sometimes where you see something like *The Beatles* come through and you can actually see outside of what you're doing, a change happen because of it, was there any other bands that you saw that, at that time too even, *Bob Dylan* and those people were coming up?

AC - *Bob Dylan* he was already up there when we did, but I think it's like our lead guitarist said that, if a bunch of Englishman can sing stuff like that maybe us Indians can do the same thing. That was more or less our motivation or whatever it was to just get out there and do it. So that's what we did. And back then there was a lot of one hit groups because of *The Beatles*, everybody wanted to play. So that's what happened, there was a big boom in the music industry with a lot of one time hitters. Same thing happened in every decade. One hit wonders but back then there was lots. They just went for 2 or 3 years and that was it and then there was infighting, whatever, and one group trying to be the star of that group and it would fall apart. There's a lot of groups that happened like that. Like *The Buckingham*s and *The Boxtops*, they didn't last very long. I don't think people like that were really serious with the music. Maybe that one person who was the driving force behind that group, once he is gone then everybody else sort of deteriorates and goes. A lot of them were, I think happened like that.

MMS - You were already booked to a booking agency so I mean you were pretty steady work. I was going to ask you whether it made it harder or easier for you after when all those people were coming up, those one hit wonders were coming out. Was there any less work for you?

AC - No, we were in that period of time, where *William Morris Agency* and other people were picking up different acts. It didn't make it any easier, whatever but you had to work, you got work. When I left, the band was getting 38 hundred a week. And we had a bus. I drove home to Fort Providence in the bus. I had a little mascot, a little mountain lion cub I brought home to Providence, people saw it. I gave my Dad a ride in the bus. I ask him if he wanted a beer and he says, "where do you have a beer?" And I told him I had a fridge, he said "you got a fridge in here?" and I said "yeah". So I gave my Dad a beer, he sat and we drove to Bluefish Creek and back again in the bus, gravel highway then. We just happened to be on our way from, we did the *Wayne Newton* thing in London Ontario and then we drove to Thunder Bay. At the time it was still Fort William and Port Arthur. And we did a show there with *Del Reeves* and then from there we went and we did Regina Exhibition with *Tommy Hunter* and his gang there.

MMS - So you got on the show? Did he have his television show at the time?

AC - No, It was just the Regina Exhibition. And then the Klondike Days was happening in Edmonton so we stayed at the Bonaventure. We used to play in the Bonaventure when we first started and old *Joe Schechter* who owned the Bonaventure heard we were in town so he says come and play Klondike days. He gave us rooms and we played there. After about 3 or 4 days we were done and then the boys, some of the boys decided they would go home for a week or something and the other guy, myself and the manager we drove to Fort Providence in the bus. We got there and they wanted us to play at the community hall but we didn't have our group. Only later on after I was here, with the group I had here we played at the hall in Providence. Then after that we made our way to the PNE in Vancouver. And then we did the PNE there, we met up with *Pat Boone* and his daughters, *The King Sisters* or whoever they were. We did that PNE and then we went back over to Seattle then down to LA. But that was the Canadian thing that we did. And then we went to Minneapolis, we did the Minneapolis state fair with *Diana Ross, Chad and Jeremy*, at the time. I think *Victor Borge* was there that time. I remember *Victor Borge* playing the piano with two baseballs in his.... he was talking about the green giant while he was doing that. I don't know the particulars of the joke but everybody was laughing, I remember that. We were the opening act then, with *The Supremes*. I remember *Diana Ross*. Later on we met them again in a place called "Blinstrubs" in Boston, *Diana Ross*. It was a 5 or 7 hundred seat club and they were in there. And we were coming in after them so we got there a couple of days before we were supposed to start. *Diana Ross* could barely talk but she sang beautifully but they took voice lessons. When we were in LA we took voice lessons too. The teacher telling us to sing with the diaphragm not with your throat and things like that, how to hold your breath and all these things, we did that. I took voice lessons that's the only music lessons I've ever done. Other than that I've never taken any, all that time I never read music, none of us learned how to read music, none of us read music, we just played by ear. I always tell people that I play by ear that's why I have a big callous on my ear. But to this day I've never learned music I just play by ear. And then, we played with *Jerry Lee Lewis*.....

MMS - Yeah, like the names that you're talking about and the people, you guys were all probably crisscrossing the country, right, all on tours? Were they signed with *William Morris*?

AC - They were booked through *William Morris*. They used to call in for... Like *Jerry Lee* we played with him in Providence Rhode Island at a place called "The Greenwich Village", at "The Railroad Inn" And he was there but we were the opening act for him. And he did his own thing but I don't remember people dancing when he was playing. Everybody sat there and watched. And then the funny thing that happened was that his drummer sort of floated off his seat and crashed on the floor and the drumming stopped, so *Jerry Lee* looked back and says, "is there a drummer around here?" So our drummer went over there and took over and they dragged that guy out in the back there. A doctor came I think, pumped him up and things like that but he was high on acid and vodka and orange or whatever he was taking. The next day, *Jerry Lee* came with his limousine, came over to the motel, thanked us. That was nice of him, he thanked us for helping him out and taking over the drumming and things like that.

MMS - What other stars or icons of the day did you bump into or have experiences with?

AC - We ran into "*The Three Degrees*" in Indianapolis. They were playing at another club already, we were playing at another club there. They were in another club further on the other side, the east end or whatever. So, we met them, "*The Three Degrees*". And then later on, we heard them on the radio, those guys. There was *Del Shannon*. We did a thing with them when he was returning to his hometown in Flint, Michigan for some kind of county fair or whatever. So we practiced with him for about a couple of days and then we went to Flint. I remember we ran into *Bobby Vee* also in one of the county fairs, I forget which one. He's the one that sang, "Rubber Ball" rubber ball I'll come bouncing back to you, and all those songs. And then *Sir Douglas Quintet*. They were with us when we were with the *Beach Boys*. And I forgot who else, a bunch of other people that we played with. Like of course *Johnny and the Hurricanes*, we were jamming with them in Madison there. We played at a place called "The Bunny Hop" and there was a jam session there one Sunday and *Johnny and the Hurricanes* came. I couldn't believe *Johnny and the Hurricanes*. We used jive to their music in high school. Jamming with them, that was quite something. We played with various other groups there but these are the only people that I remember.

MMS - So, you must have a pretty fair collection of pictures and stuff like that from that time?

AC - I did. I moved to Montreal 2 years after that, after I left the group. I was here working and I went to CBC and then I moved to Montreal with the National Film Board and the trailer I lived in burned and I lost a lot of my stuff. The only thing I had left in my house in Fort Providence is a *Beach Boys* biography book. It's got our pictures in there with them. A friend of ours sent it to me and we got it in there. So it's in our house there someplace in Providence. It's the only one I got. The other stuff there, I don't have too much of anything left. About the only other ones I got is a couple of 45s that I had kept.

MMS - You talked earlier about the folk music that was happening as well as the old blues guys and stuff like that. You ever bump into any of those acts? Any of the black acts again going back to the...?

AC - No, the only acts besides *The Three Degrees* and *The Supremes* was a guy that we met in Boston. We played with him. He used to sing a song called, "Peanuts". This guy had a real high voice. He was the only one that I know. I remember when we were in Chicago we went through the loop there one time and I saw a marquis with *BB King*. At the time the Blues was just, it was around but it was just there. We didn't go into the club we were driving around just looking, sightseeing that one day because we were playing in Milwaukee at the time. Across the border there, along the shore, up the same lake. That's the only blues that I heard other than. There was *Ray Charles*, of course there was *Ray Charles*, you saw them on TV and *Louis Armstrong* and those guys but it was primarily TV specials that you saw them on. I didn't ever seen any of these guys in person. I didn't see too many people because when we were in New York City, we were in the one club but the group that was there, I don't remember their name, there was two black guys and two white, I forgot what their name was but there's four of them. But they played primarily rock, the place was booming in there when they started, you couldn't

hear yourself talking to the next guy, it was pretty loud. That's the only Black artists I remember seeing. We were down in Nashville too. At "The Grand Ole Opry". We didn't play there but we went there to see and we did the back end tour there. Saw *Little Jimmie Dickens* and the other guy there. *Del Reeves* was there too at the time. He remembered us from...

MMS - So, it sounded like among the other performers and musicians and stuff that you were playing with, you were all working together or working the same circuits and stuff like that and accepting, in that regards and the audience as well. What was the reaction like from the audience?

AC - When we did the opening act, we usually came out right off the bat with our Indian regalia, with bonnets and stuff like that. It looked like all of a sudden it got quiet, what these guys are gonna do? And then we started playing.

MMS - What would be your first song, what would you kick off with?

AC - We usually did what we called a "TomTom", where we danced with the strings, like a heavy beat on the bass and drums and the lead guitar, (sings) real heavy like and then we would dance to that. And then, you know how the *Osmond Brothers* they move, we did that, we moved like that, choreographed like when you play guitar you go like this, you move like this or you go like that and then you go back. You move with the...

MMS - You move with the tune...

AC - You move with the beat, and we'll play and then you say and you would be singing the way like this and when they say stop, you go, stop. And then play again, we did things like that, you know, just listening to music.

MMS - So you put your own dance steps together and stuff like that?

AC - There was one song we did called "Running Scared". We just sort of parody on "Running Scared" because we looked like we were going to run, the way that *Roy Orbison* plays, like that. We did things like that but we didn't just stand on stage we moved and choreographed our stuff. So people liked that, we were like a show

MMS - A show band.

AC - Sometimes I went up by myself by myself and parodied some stuff and did some comic routine. People like that. It's just out of the blue. Nothing rehearsed, just go out and...

MMS - Improvise something.

AC - I invent improvisation. (Laughs).

MMS - How long were your shows?

AC - It varied because we usually did from sometime from 9 to 10 and then 11 to 12, sometimes we were done at 1 or 2 in the morning but it all depends. And then Sunday afternoons we did family shows depending on where we are. We did that anywhere, like if we played in a bar we did family shows in the bar then we asked the manger not to sell any... they could keep from selling...like people can buy, drink beer. But they'd have a lot of stuff handy for the kids. And then later on I think some of the other clubs did similar things.

MMS - You were mostly playing in the clubs and in the shows and stuff like that, did you get to meet any of the other native people that were down in the south when you were touring through?

AC - Not performers as such. Just individual people that lived in the cities. We visited a couple of reserves in Wisconsin. Like the "Black Earth" I think, there was a Pow Wow going on there and we went over there to take a look. One day when we had a day off. We met some people there but we never performed on the reserve, no. But we just met individual native people who were out there. In Boston we met some people from the west. We were working in the city there but we never did meet any native performers.

MMS - Yeah, and I'm sort of trying to think of what Native American bands would have been happening at that time. There's some players that were around, I mean there were some bands doing some stuff at that time, I can't remember their names though.

AC - *Red Bone* I think, there was some Indians with them I think. And then *Buffy St. Marie*, she was there but we never did meet her. She never really went into the Indian thing until into the '80s when she came back to Canada or something like that. Other than that, a lot of them were just contemporary music, like *Red Bone* they were doing "Witchy Woman" that also was done by *The Eagles*. Other than that we didn't meet too many other native people.

MMS - Ever any talk or chance or travel to Europe or to...?

AC - Yeah, there was travel of talk going to Puerto Rico there but we never did get the chance to go. Something else happened and things like that. There was talk of an inauguration, I think it was Nixon's inauguration, I think the boys went over there but by that time I was back here. I came home because my Dad was sick and I think *Alfred Lockhart*, he was there visiting, he took my place, played as me with them. I think that's what happened. So I didn't get a chance to....but the whole thing was an interesting experience.

MMS - So you did that for how many years were you.....?

AC - About 4 and a half because I came back in October '69, I came home. I was going to go back and then the RCMP came to (Fort) Providence while I was there. Called me and said that, you have to call the place in Wisconsin. They're talking about something about breach of contract or whatever. I thought what breach of contract? So when I got on the blower, he says "well this was the only way we could get in touch with you, for you to call for sure." I says, "well, I don't think I'm going to go back if this is the way it's going to be." Initially we had

agreed to stay together for two years and we ended up staying over about 4 years. I went home to my Dad, my sisters tracked me down in Boston, my Dad was sick but I couldn't get away. And then when he got sick again I was in Madison so I jumped on the train there. Minneapolis, then from there I flew to Winnipeg and then on to Edmonton and then back here and then I went on a got on the bus home. I was ready to go back but this thing happened so I said I don't think so. We had agreed to be together the two years and see how things go. But we stayed longer than that so I thought I gotta do something other than play guitar, you know.

MMS - Were you pretty much tired, I mean you guys traveled around and all the rest of that stuff?

AC - It was the first time down south, especially in the states, you come in to Chicago and holy, big city, eh. You get into Buffalo or New York City, big city, holy shit. And then next time around, it's another city, another job site to go to. It became something like that. We fiddled around on tunes when we were traveling. We had *Jonas Antoine* from Fort Simpson, he was our bus driver and equipment manager. While he was driving away we used to sit in the back, fiddle around, played and sang and practiced. The best time I really liked was going to country fairs, county fairs they called it. We used to do a show in one fair and then we were done there that night and then you get paid fifteen or eighteen hundred bucks and then you take off next four hundred miles, do another show and then you take off to another county, do another show. So, I really liked that. And then towards the end I started looking forward to the fall time, their county fairs. It was good. In the summer time, we did some of the state fairs, in Canada they're called exhibitions, like, Regina exhibition, we did those. Like in Minneapolis we stayed there for 3 days, we played on the side at the far end of the fair grounds. When the main acts came in we did the grand stand. All the performers all got together that one night and did a grand stand show. That's when we were there, it was *Victor Borge*, *Diana Ross* and the whole gang there. At the county fairs we meet people like *Bobby Vee* and *Del Shannon*, people that had made it big in previous years but were on the down swing. So they toured these places and we met them. That's what we did.

MMS - You're talking about your bus driver being from up here, the person that was down visiting you, you make it sound like you were in Edmonton and people were just passing through but there you were in Wisconsin. Would they come down to see you or were they down there for another reason?

AC -They came down to look for us, to visit us. Like *Jim Washie* was with us for a while. We sponsored him going to school, going to school in Madison, Wisconsin.

MMS - Your band sponsored him?

AC - Yeah, he was there and he went to school there. He didn't play with us but he went to school there while we were on the road, came back and he stayed there.

MMS - So you just supported him?

AC - Yeah, later on he went home. The other people like *Alfred (Lockhart)*, *Alfred* was a journeyman carpenter, he worked for Poole Construction doing houses, whatever. So, after the job ended he had a week or two so he came down there. He flew down there, looked for us, found out where we were so, came down. He stayed there for 2 or 3 weeks, he filled in for me while I was gone.

MMS - You came back up here and you stayed here. What happened to *The Chieftones*?

AC - I don't know, eventually they disbanded. The only guy that continued was *Vince*, (Clifford) the other singer. He lives in Nashville where he still plays I think. His brother Barry (Clifford) moved to Florida with his wife, he's working there with US Post. The other guy there, our lead guitar, *Jack*, he married a lady from Alabama or someplace and they moved back to Prince Rupert. He works for the Nisga'a education board. Our drummer he went back to Kitwancool. I think it was last year he passed away with cancer. Jack and I still communicate, we talked about doing a re-union thing, then he ran into *Ethel Blondin* in Ottawa. *Ethel* asked him are you guys doing a re-union thing? Jack said, you pay for it and we'll do it. We joked about it eh, it would be alright if we did one then we can do it in Edmonton. Let's do it in Prince Rupert and see what happens. But we were never able to finalize anything like that. I don't know where the other guys are. They're spread across the country. After I left, I think it was about a year after I left that they disbanded.

MMS - You enjoyed the music, you enjoyed the playing.

AC - I enjoyed it because it was a real different experience and I see how things are done and how things happen to people. I can see how people get into drugs and things like that because of the, sometimes the demands and the long hours and things like that. But we were lucky because initially we had planned to keep up appearances, so that helped us to a certain extent where drugs wasn't used. Sure, we drank but it was not excessive drinking as such. You had a beer when we were in the hotel room and stuff like that. And when you were in a club you just drank Ginger Ale or whatever and people bought you drinks, it was primarily pop and things like that. So we never ordered drinks, so we had that appearance of clean cut guys. And we were never really long hair, scruffy looking bunch because we wore jackets and we were...

MMS - well dressed, well groomed...

AC - We were like that all the time when we were out in the public. And you were out in jeans and a T shirt when you were at, in the place we call home, outside Richland Center. There was an old school that we bought, that we stayed in there. An old brick school, it was used for a one room class. We bought that. It was just one big room, like in a church, high ceiling, we practiced in there, we had cots there and we had a kitchen area. Just a place to crash without.... Our next door neighbors had horses. They were really nice to us and we used to go for horse rides. They had a trail, we used to go. Nobody bothered us, it was the time that we had to ourselves where we were not in the public eye so to speak, you know, we were just ourselves. So, it was a good relaxing time.

MMS - You guys worked hard. You talking about being out for 4 months. And to do it for 4 years. You had enough breaks there that you didn't sort of, want to sort of, kill each other?

AC - There was a time, like after 3 months, usually about a week or two break, where we kept to ourselves. Like the time I was able to go home when our break came in, we have two weeks between Klondike Days and PNE, so we were able to go...

MMS - to go back home.

AC - The thing was that when I came home here, playing in the bar I always thought that someone was going to come to ask if we had union cards. I was always afraid of that but after a while I forgot about it because they didn't have it up here. We belonged to the American Musicians Union and we got our cards through the *William Morris Agency* and then we also belonged to the Musicians Union in Edmonton so we were covered from both sides. But the only thing was that every 6 months we used to go over to Canadian consulate in Chicago but we didn't have to do that. So our manager did one time and asked and they said well, if native people, status, we didn't need to do this so we never bothered. 4 years I was there and never went to a Canadian consulate once. When we crossed the border, they just looked at us and said, "good enough." But now a days it's entirely different.

MMS - So, now what part does music play in your life?

AC - I still play my guitar. But not all the time. I just pick it up once in a while, just pick at it and that's it. I got an old Ovation, when they first came out with an Ovation. I bought one for 350 bucks, I still have it, that I bought in '72 I think, when they first came out. I still have that. I did other music, I did drumming music with the *Deh Cho Drummers*, traveled to DreamSpeakers conference. They were just young guys, we traveled to Edmonton, to the Mayfair, there was a conference going on, a youth conference so we played there. We also played for the *Deh Cho* leadership, drumming and stuff like that. So, now the *Deh Cho Drummers* they have a CD out, a couple of them there. I got involved in that. A lot of songs that they played just came back natural to me from what I heard when I was a kid. So a lot of that songs just came back naturally when I played with them. So I was involved with them for a few years like that. And then, I got involved with *Johnny Landry* and he was the one that started off doing Slavey songs. And then myself and *Johnny* and a couple of other guys we did the PNE, the Expo in '86 in Vancouver. We did that for a week. We did the Slavey songs down there too. It went over pretty well. People don't understand the words but they like the melody and things like that. So from the contemporary music stuff I got involved in the traditional things. I'm still there like when we go to the *Dene Nation* assemblies, like the one in Aklavik, I was drumming with these guys, that's what they do all the time anyway, so that's what I do sometimes. And then they had a music session there with *George Tuccaro*, so I played and sang there too, played my guitar, a lot of guitar. Things like that, you play as required. Meanwhile I still play at home just once in a while when the mood hits me. Like I'm watching a TV show and a song comes up and I remember so, I go in the bedroom and pull out my old guitar and play.

MMS - As far as any goals to record an album or go back out and tour, you talked of *The*

Chieftones getting together for an anniversary, do you have any musical goals that you would like to do?

AC - No, it's just like I went through the mill. I've experienced the whole thing. It's just like my work cycle. I started out with CBC and I went over to local Government and I was assistant clerk with *David Hamilton* at the Legislative assembly and after that I became the director of the language bureau. I've made a full circle. And then after that I went back, band manager at Fort Providence and there after I came here. But it's the same thing, like you go the full cycle, you experience the full cycle of music and your back. It's funny how I started off with contemporary music like country music and rock and stuff like that and then I ended up back home doing drum music and some Slavey songs but I'm still in touch with, I still got my guitar there and I can fit in both sides of the street so to speak.

MMS - I was going to say there is a balance there, real balance there for sure that you got to. Sounds great.

AC - It works good for me now.

MMS - It sounds like a full life you have had as far as the musical thing and it's great. I sure appreciate you taking the time for this and sharing your experiences.

AB – Good show.